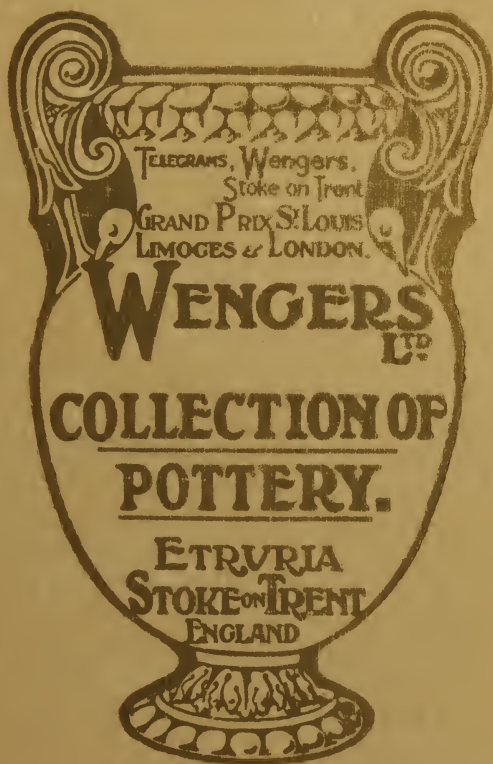



738.5
W48s





Digitized by the Internet Archive
in 2017 with funding from
University of Illinois Urbana-Champaign Alternates

<https://archive.org/details/specimensofwenge00weng>

: : SPECIMENS OF : :
WENGERS' COLLECTION
: : : OF : : :
POTTERY AT ETRURIA,
: STOKE-ON-TRENT, :
: : : WITH : : :
HISTORICAL NOTES ON
CERAMICS & ARTISTS
: OF VARIOUS PERIODS :


MCMXIV.

738.3

W48s

- - Souvenir of the Collection - -
- - - OF - - -
Pottery, Enamels, Glass & Bronze
- - - OF - - -
- Wengers Limited, of Etruria -
- - - STOKE-ON-TRENT - - -

MANUFACTURERS OF COLOURS AND CHEMICALS
FOR POTTERS, GLASS MAKERS, GLAZED BRICK
MANUFACTURERS, AND ENAMELLERS ON METAL.

O meet the desire expressed by many customers and friends interested in Pottery, who, from time to time visit this collection, Mr. A. F. Wenger, the founder of the business, has compiled the following brief pamphlet which will materially add to the interest of any future visit to the well-known works of the firm at "Etruria," a name which, in itself, will recall to their minds the Roman province in which the famous pottery of the classical artists of Greece and Rome was produced and largely exported to all parts of the Roman Empire, and which name has now been very prominently associated for nearly one-and-a-half centuries with the largest Pottery manufacturing centre of the world.

IT is exceptional for such collections to be made by persons technically interested in the manufacture of Pottery, for the expert knowledge which they must of necessity possess for the purpose of their business would be a guarantee that only specimens of special interest would be

included, however unimportant such specimens might at first sight appear to be. Messrs. Wengers, Limited, being general providers of all colours and materials required in the potting industry, have exceptional facilities for making a collection which cannot fail to be of such great technical importance as to make it to the interest of their friends to inspect and study the same with prospect of benefit to themselves.

ONE of the objects aimed at in making the collection is to furnish a chronological record of the methods, materials and processes used from time to time, and of the quality of Pottery produced during various periods.

THIS has been applied, not only to Pottery of English manufacture in particular, but also to the manufactures of other countries.

THE collection has also been intended to show that articles which in times past were produced at a relatively high cost, have, by subsequent developments, been produced on such a large scale as to enable them at the present time to be sold at popular prices.

ANOTHER object in making the collection has been to secure specimens of the work of the leading artists and artisans, both of this and other countries, who have contributed by their efforts to the advancement of the industry.

THE development of the Potting industry has been the gradual work of many centuries, hence the work produced affords important indications of the state of human advancement from time to time, according to the degree of refinement shown by their products, and as such indications withstand all atmospheric changes, they afford in themselves important records of the past.

MANY articles have accordingly been included in the collection which, though they may at first sight appear unimportant and of little value, are really of great interest as illustrating the gradual development of the innumerable processes used in the Potting Industry.

IT will be obvious that any degree of success in this industry calls for a wide range of skill and knowledge, both in Art and Science.

TO any true potter really interested in his art, when holding a cup or plate in his hand with which he is not familiar, the following, amongst many other questions, would naturally present themselves :—

- (1) Where do the clays of which it is made come from ?
- (2) In what proportion are they mixed ?
- (3) Were they of a plastic nature, so that they could be manipulated easily by hand and formed into vessels ?
- (4) If the clays were too plastic, or not sufficiently so, what materials were used to bring them to a suitable condition, whether by means of other clays, sand, or rocks, reduced to a state of fine division by levigation or grinding ?

IT is unusual for natural clays to be found ready for use in potting, so that a knowledge of Chemistry and Mineralogy is needed to arrive at the composition of a suitable mixture (or body). The potter says :—"Give me a suitable body, and I will give you good vessels."

THEN in making the articles, mechanical knowledge is called for to devise the best means of producing the articles rapidly, easily, and with sufficient degree of precision.

TO fire the articles with sufficient regularity and economy also requires all the assistance with physical science can afford.

POTTERY generally requires a much greater weight of fuel to fire it than that of the clay of which it is composed, hence those classes of pottery which require a high temperature to produce a high degree of vitrification, are generally produced where there is a plentiful supply of suitable fuel.

WHEN pottery is required for domestic purposes, as is frequently the case, it has to be covered with a glass or "glaze" to render it non-porous, and here again, Chemistry is required in order to so compound the glaze that it will adhere to or combine with the body, and by forming part of the article itself render it sufficiently impervious.

FOR the decoration or colouring of the articles, such combination of metallic products must be prepared as will resist the high temperatures at which various classes of pottery are fired without being obliterated, and so that the artist may rely with sufficient certainty upon receiving his work back from the oven with the decoration bearing the intended colouring.

THE settling of such questions demands all the skill, knowledge and experience of the Potter, and they are frequently of such importance as to cause him to specialize in one or more branches only.

A PLAIN cup, for example, which would be looked upon with indifference by most persons, would be viewed with very different feelings of interest by a true lover of pottery. It would indicate to him the period, and state of civilization of its maker, also what materials and methods of decoration were used at the time it was made. If it marked a step in advance of the productions of ancient times, it might, by the materials used or the primitive or refined character of its decoration, be as instructive to him as the inspection of an ancient building would be to an archæologist.

IT is their historical interest, which, in many cases, makes lovers of pottery willing to pay the high prices necessary, to acquire pieces which are capable of indicating to the initiated so much which must be of substantial interest and instruction.

ARTICLES of vertu are naturally preserved in larger proportions than common goods, greater care being taken of them, while the latter are carelessly handled being of little value.

MANY persons express surprise at the high prices given for articles which make no appeal to them, but they must remember the circumstances under which they were made.

ORIENTALS pay high prices for pottery of their manufacture which has historic interest, particularly for articles connected with the invention of porcelain. Europeans also do the same for old Italian and other wares. The general public wonder why this is so when a similiar modern article (having the benefit of all the efforts and concentrated knowledge of humanity) can be obtained for a few pence. Industry, however, cannot go back and reproduce the treasures of the past. Raphael dishes enshrine the history of the 15th century, and Sevres Vases that of the 18th, and though the latter appear so very expensive, it must be remembered that they were produced regardless of cost by the support of the Royal and rich patrons of the time.

ENGLISH Pottery came to the front in the latter part of the 18th century by the characteristic products of the Wedgwoods and their contemporaries, Bow, Derby, Spode, Mason, Palmer, Turner, Neale, &c., and it has to-day reached a perfection which will compare favourably with any other period or country.

HIGH prices are paid to-day for articles which are of special merit, whether artistic or technical—that is to say, in the latter case for combination of materials to produce new shades of color, the use of rare earths and new metals for the requirements of new productions.

THE year 1913 has seen a great advance in the prices paid by collectors for specimens of English Slip and Salt Glaze Ware, and also the ware of Wedgwood and his contemporaries, good prices for which are running into three figures. In soft porcelain ware a Bristol teapot has been sold for £500. In foreign ware a Medici porcelain vase, 11½-in. high, has changed hands at £1995 ; a Gubbio lustre dish, 14-in.,

£2,835 ; a Caffegiolo plate, 8-in., £1,470 ; and a Chinese vase famille verte, of the Kang He period, £7,245.

ILLUSTRATIONS are given in the following pages of a few of the leading pieces of the Wenger Collection, with explanatory statements as to their origin and special features of interest.

THESE will doubtless be of interest to all lovers of Pottery, and we trust will afford a pleasing memento of their visit to Etruria.

We beg to append a List of dates of Exhibitions at which the Ceramic Industry was largely represented :—

1851—LONDON.
1852—PARIS.
1861—FLORENCE.
1862—LONDON.
1862—MOSCOW.
1867—PARIS.
1872—LYONS.
1873—VIENNA.
1876—PHILADELPHIA.
1878—PARIS.
1879—SYDNEY.
1880—MELBOURNE.
1881—ADELAIDE.
1884—CALCUTTA.

1889—PARIS.
1893—CHICAGO.
1903—LIMOGES.
1904—ITALIAN EXHIBITION,
EARL'S COURT, LONDON.
1904—ST. LOUIS.
1906—MILAN.
1908—FRANCO-BRITISH,
LONDON.
1909—LONDON.
1910—BRUSSELS.
1911—TURIN.
1913—GHENT.



WHITE PARIAN "CERES" GROUP, part of the great Globe Vase made by Messrs. Brownfield & Son, Cobridge, Stoke-on-Trent, in 1868.

This Vase was modelled by Mr. Carriere-Belleuse, of Paris, and was fired in an oven specially built round it by Mr. Jahn, Art-Director at Messrs. Brownfields. This Vase was exhibited for some time at the Crystal Palace, had a tragic end by being destroyed in transit from London to Stoke-on-Trent. It was one of the greatest achievements of English potting, as well for size and materials as for artistic conception. It stood 10 ft. high, and this group is the only record of its existence which shows the excellence of its workmanship. *Height 24 ins.*



EARTHENWARE VASE, by Messrs. Brownfield & Co.,
Cobridge, Stoke-on-Trent. Modelled by Carriere-
Belleuse, of Paris; and painted with underglaze colours
in the Italian style, in 1860, by Joseph Evans.
Height 4 ft. Width 3 ft. 6 in.



CHINA VASE, Sevres Shape by Messrs. Copeland & Sons, Stoke-on-Trent. Mazarine Blue Ground, Relief Gold Ornamentation with Two Panels, one with Flowers by Pilsbury, the other by Abraham, Art-Director of Messrs. Copeland & Sons. Exhibited at International Exhibition, Paris, 1867. Pair. *Height 16 in.*



ENGLISH PORCELAIN VASE, Old Sevres Shape and
Decoration. Exhibited at the London Exhibition, 1862, by
Messrs. Brown-Westhead & Co., Caudon Place, Stoke-
on-Trent. Pair. *Height* $22\frac{1}{2}$ in.



QUEEN VICTORIA JUBILEE CHINA VASE, by Messrs.

Brown-Westhead, Moore & Co., Cauldon Place, Shelton, Stoke-on-Trent. Goat's-head Handles and Decoration in Matt Gold, with panel most exquisitely painted on glaze, of "Queen Victoria" by Boullemier, a pupil of Sèvres, and one of the most skilful ceramic artists in England. Pair. Height 16 in.



CHINA VASE, with Dragon Handles and Crown Cover, by Messrs. Brown-Westhead, Moore & Co., Cauldon Place, Shelton, Stoke-on-Trent. Decorated with Matt Gold and Blue de Roi Ground. Panel with subject in the style of the Limoges copper enamels, in white relief enamel of high workmanship and technique, by Mr. Bott, of Worcester. Exhibited at the International Paris Exhibition, 1889. Pair. Height 20 in.



EARTHENWARE VASE, Brown Stripes, with embossed Ram's Head and Gilt ornamentation, by Neale, of Hanley. Height $9\frac{1}{2}$ in.

EARTHENWARE VASE, decorated with Stippled Grey ground and Gilt embossed ornaments, by J. Turner, of Longton. Height $9\frac{1}{2}$ in.

EARTHENWARE VASE, decorated with embossed drapery and medallion in Gold, and Brown granite ground, by Neale, of Hanley. Height $9\frac{1}{2}$ in.



WATCH STAND, Old Staffordshire White and Brown Agate-ware. Height $8\frac{3}{4}$ in.

TEAPOT and COVER, four-lobed shape, perforated outer casing, Chinese pattern in relief, touched up with Coloured glazes. One of the most attractive models of the Whieldon period. Illustrated in the "Art of the Old English Potter." From the L. M. Solon Collection. Height $4\frac{1}{2}$ in.

Small FIGURE of MAN playing the hunting horn, coloured glazes. From L. M. Solon Collection. Height $6\frac{1}{4}$ in.



LIMOGES PORCELAIN VASE, specially painted on glaze with Enamel Colours from Wengers, Ltd. "Duel" subject, after Meissonier. Exhibited at St. Louis, 1904. Height 29 in.

BASALT TEAPOT, embossed subject,
"St. Jerome," of very fine quality.
Height 6 in.

FIGURE of a CAT, in Yellow and
Brown Agate Ware. From L. M.
Solon Collection. *Height 6½ in.*



GRENZHAUSEN GERMAN SALT-
GLAZED STONEWARE JUG,
dated 1700. *Height 9 in.*

EARTHENWARE VASE, with
Brown and Yellow Marbled
ground and Gilt ornamentation,
by Wedgwood & Bentley.
Height 15½ in.

SIEGBURG JUG, Salt-glazed
Stoneware. *Height 8 in.*



BLACK EGYPTIAN VASE, by Turner, Longton.

Height 16 in. Width 10 in.



CHINA VASE, Old Crown
Derby manufacture, decorated
with landscape, and Gold or-
nammentation. Height $6\frac{1}{2}$ in.



CHINA JARDINIÈRE, Old Crown
Derby, with landscape and gold
ornamentation of the best type and
quality of these works.
Height $7\frac{1}{2}$ in.



CHINA VASE, Spode, decor-
ated with flowers, and gold
ornamentation. A typical ex-
ample of the school of flower
decoration then in vogue.
Height 7 in.



L. M. SOLON, PÂTE-SUR-PÂTE PLAQUE in Black
Parian, glazed. Subject: "The Punishment of the Cupids."

This piece is considered one of his best productions.

10 ins. x 7 ins.



L. M. SOLON, PÂTE-SUR-PÂTE OVAL SLAB in
Light Chocolate Parian, glazed. Subject — "The Trophies
of War." 12 ins. \times 8½ ins.

THREE BLUE JASPER MEDALLIONS, made
at Brownhills Pottery, Tunstall. Diameter $\frac{1}{4}$ in.



- L. M. SOLON, PÂTE-SUR-PÂTE
PLAQUE in glazed Parian, Salmon
Red Colour. Subject: "Dick Whit-
tington going to London." This colour
is one of the specialities of Messrs.
Mintons, Ltd., Stoke-on-Trent.
Height 8 in.

- L. M. SOLON, PÂTE-SUR-PÂTE
SQUARE SLAB, in Blue-green
Parian. Subject: "Cupid counting
his Spoils." 7 in. square.

- L. M. SOLON, PÂTE-SUR-PÂTE
PANEL in unglazed Green Parian.
Subject: "The Ladder to Glory."
Mr. Solon's Matt or Unglazed produc-
tions are few, having been made during
the latter part of his life.
8 in. \times $\frac{1}{4}$ in.



L. M. SOLON, PÂTE-SUR-PÂTE VASE in Rose Parian Body, with white "Cupid" subject. Made at Messrs. Minton's Ltd., Stoke-on-Trent, in 1872. This piece is one of the few manufactured in this colour, which has the peculiarity of changing in colour from a Violet by daylight to a Red by artificial light. *Height, 10 ins.*



L. SOLON, CLOCK VASE, PÂTE-SUR-PÂTE, in Glazed Parian, various colours, Dark Blue, Celadon and Green, Gilt. Produced in 1875 at Messrs. Minton, Ltd., Stoke-on-Trent. One of his choicest productions. *Height 14 in. Width 15½ in.*



L. M. SOLON, PÂTE-SUR-PÂTE PLAQUE in
Brown Parian. "The Secret." 7 ins. × 4 ins.



PÂTE-SUR-PÂTE PANEL in Celadon, Parian, unglazed,
by L. M. Solon, designed specially for Messrs. Wengers,
Ltd. Trade Mark. Height $10\frac{1}{2}$ in. Width $5\frac{1}{2}$ in.



UNGLAZED PÂTE-SUR-PÂTE PLAQUE in Celadon
Parian, "The Way," by L. M. Solon; one of his last
productions.



PÂTE-SUR-PÂTE PLAQUE in Celadon Parian, glazed, by
L. M. Solon, representing "Chemistry applied to Colour-
making." Designed specially for Messrs. Wengers, Ltd.
Trade Mark. Length $7\frac{1}{4}$ in. Height 4 in.



L. M. SOLON, "CUPID" PLAQUE PÂTE-SUR-PÂTE,
in glazed Celadon, Parian, produced at Messrs. Minton's,
Ltd., Stoke-on-Trent. Height 6 in. Width 4 in.



EARTHENWARE DISH, Boat in 17th Century Style,
painted with underglaze colours by A. F. Wenger, 1911.
Length 20 in.



EARTHENWARE PANEL, painted with underglaze colours by Mr. W. de Morgan, of Chelsea, one of the most successful artists in England in reproduction of Oriental Wares and Italian Flammé Glazes; made in 1890. 24 in. x 8 in.



EMBOSSSED EARTHENWARE PANEL, glazed and decorated with Flambé Colours. Accepted at the Royal Academy, London, in 1913, Paris Salon, 1914. By Stanley Thorogood, A.R.C.A., Superintendent of Art Instruction for Stoke-on-Trent. 16 in. x 12 in.



BLUE JASPER MEDALLION, modelled by Thorwaldsen,
manufactured by Messrs. W. Adams & Co., Tunstall.
Pair. Diameter $5\frac{3}{8}$ in.



POTTERY PANEL, square shape, with vigorous design in
centre in high relief, of a man on a bare-backed horse, by
Mr. Reginald T. Cotterill, Burslem. Decorated in Red
and Gold Flambé Glaze made by Wengers Ltd. National
Competition, 1909. 23 ins. \times 23 ins.



FIGURE OF ST. JEROME AND THE LION ; a mediæval town in the background. An original group, modelled by hand, and painted in Colored Glazes. Spanish, 15th Century. From L. M. Solon Collection. This piece was bought in Spain, seventy years ago, by Mr. L. Arnoux, Art-Director of Messrs. Minton, Stoke-on-Trent, father-in-law of Mr. Solon, and was considered by both of them to be the most valuable and characteristic piece in their collections. *Height, 10 ins.*



ITALIAN MAJOLICA PILGRIM BOTTLE, decorated in
Blue, Yellow and Brown colours, 16th century.
Height 9 in.



FLAT BOTTLE IN RED CLAY, coated with white engobe.
In the form of a syren holding her two tails under her arms.
Italian, 16th century, from L. M. Solon Collection.

Height 12 in.



GLASS VASE, by Messrs. Davenport & Co., Longport,
mounted in Silvered Copper. *Height 5 ft. 6 in.*

HARLEQUIN PORCELAIN FIGURE.
decorated with Enamel Colours, reproduction
of early Dresden, by Samson, of Paris.
Height 9 in.

DANCING GIRL—Early Dresden Porce-
lain Figure, carefully decorated as specimen
piece of decoration, with Enamel Colours.
(Pair) *Height 7 in.*



CREAM JUG, manufactured at Nyon,
Switzerland, decorated with Enamel
Colours and Gold for the Court of St.
Petersburg, in 1800. *Height 7 in.*

SÈVRES VASE, manufactured in the
new Porcelain introduced by M. Reg-
nault in 1862, decorated in Underglaze
Rose and Relief Gold. (Pair) *Height
14 in.*

TEAPOT, manufactured at Nyon, Switzer-
land, decorated with Enamel Colours
and Gold for the Court of St. Peters-
burg, in 1830. *Height 6 in.*



EARTHENWARE FLOWER POT, with Group—"The Shepherd," decorated with Underglaze Colours. Modelled by Cacciapoti of Naples, later at Vicenza, who created a class of Ware which became very popular on account of its characteristic Italian style and fine modelling. *Height, 23 ins.*



CENTRAL GROUP AND SIDE FIGURES OF WHITE PORCELAIN. Reproductions of those made at Nyon Porcelain Works, Switzerland, in 1798. They were modelled by Paris Artists connected with the Sèvres Works. The design and modelling give a fair idea of the quality of the goods produced at these works, as they were made out of the identical moulds which were in use at that time. The original specimens are very rare.

Group, 9 ins. high. Figures, 5½ ins. high.



WHITE MARBLE BUST, 18th Century, attributed to
Canova. Height 22 in.



DELFT COFFEE-POT in opaque glaze with blue decoration, by Pynaker, 1680. Height $5\frac{1}{2}$ in.

NEVERS AIGUIERE in Red Opaque glaze, traced with white enamel. Very rare. Height 10 in.

EARTHENWARE VASE, early production of M. E. Gallé, of Nancy, France. Decorated in underglaze Blue, Yellow, Brown and Gold. Height $6\frac{1}{2}$ in.



PORCELAIN FIGURE by Messrs. Pillevuyt & Co., Foëcy,
Cher., France. Decorated with Underglaze (Grand Feu)
Colours : Pink, Brown and Blue. Made for Paris Inter-
national Exhibition of 1867. Pair. Height 13 in.

OLD SÈVRES PORCELAIN TRAY.

Turquoise ground with relief Gold decoration, and bird painted in Relief Enamel Colours by Boucot, is a specimen of the best production of Sèvres, 1758. $4\frac{1}{2}$ in. \times $4\frac{1}{2}$ in.



OLD ENGLISH FIGURE, "Cupid with Spade" in Glazed China, decorated with Enamel Colours. (Pair) Height, $8\frac{1}{2}$ ins.

BOAT STEERED BY A BOY, in Biscuit White Parian with Gold decoration, made by Worcester Royal Porcelain Works in 1872, designed by A. F. Wenger. Length 12 in.

GIRL REPRESENTING "WINTER," in Biscuit Porcelain, attributed to De La Rue, Modeller at Sèvres Works. (Pair) Height, $7\frac{1}{2}$ ins.



CHELSEA CHINA PLATE, painted in relief colours, Chinese style, representing Admiral Drake leaving his wife before joining his ship to meet the Armada. Very rare. Diameter $8\frac{1}{2}$ in.

EARTHENWARE COMPORT, Wedgwood & Son, decorated in Enamel colours. Classical subject, painted by Lessore, of Fontainebleau, a pupil of Sèvres, of great reputation. $11\frac{1}{2}$ in. \times $8\frac{1}{2}$ in.

CHINESE PORCELAIN PLATE of Ming Dynasty ("Famille Rose"). Rare subject and decoration. Diameter $9\frac{1}{2}$ in.



BON-BON BOX, Glass, engraved by the Jewel Artist Lalique,
of Paris. *Diameter 3½ in.*



EARTHENWARE PLAQUE, by Deck of Paris, painted in Underglaze Colours, particularly Black and Red, of great beauty, by Schaeppi. *Diameter 13½ in.*



EMBOSSED EARTHENWARE VASE, Moorish design, modelled at Seville, Gold Ground. Exhibited at St. Louis, 1904. *Height 39 in.*



EMBOSSSED TERRA-COTTA SEVILLE VASE.
Moorish design, painted in gold and colours, designed
by a former Curator of the Alambra, Grenada.

Height 19½ in.



EARTHENWARE SAXON VASE, gold decoration.
Exhibited at St. Louis, 1904. *Height 34. in.*



EMBOSSSED CHINESE VASE, Celadon Glaze.
Height 20 in.



BRONZE GROUP BY LEPAUTRE, 1618-1682 (a member of the Academy of Paris in 1677). Height $27\frac{1}{2}$ in.



"EDUCATION OF BACCHUS." Bronze by Michel Claude, known as Clodion, 1738 to 1814, one of the leading sculptors of the 18th century, sometimes employed at Sèvres. Height $30\frac{1}{2}$ in.



PART VIEW OF WENGERS' COLLECTION.



Some Notes on Historical Processes in Pottery.

WE give the following notes of some of the developements made in Potting up to our century, with dates of some of the firms and countries which have made characteristic improvements. These notes are of a general nature, somewhat superficial, and intended particularly for English readers. The dates given are only approximate, and refer mostly to highly vitrified white clay products similar to porcelain, and to the methods of decorating such products.

Several of the methods of manufacture, chemical and mechanical, have been mentioned in these notes as a guide to the collector, as these articles could not have been made before the invention of the specified processes.

For exact dates and particulars we beg to refer the reader to the English, French and German writers, who have published full records of the industry.

The following is a chronological table drawn up only as a guide to collectors, shewing potters' productions at different periods, and we shall esteem it a great favour if readers will bring to our notice any erroneous dates, or suggest any omissions.

We shall only mention, as to pre-historic pottery, that the human race made and used pottery in the very earliest stages of civilization.

The Egyptians produced most perfectly shaped articles 10,000 years ago, and not only used clays for making their vessels, but also carved soft rocks, which they afterwards coated with an alkaline glaze, and fired to make them harder in texture and less porous.

The Babylonian civilization used pottery for making cylinders and tablets, on which their records are indelibly inscribed. In Peru, the manufacture of pottery was found to be in a very advanced state at the time of Pizarro's conquest.

Terra Cotta Pottery of the Archaic period (400—200 B.C.), flourished around the shores of the Mediterranean—Tanagra, Rhodes, Sicily, and the province of Etruria. This ware was produced under the inspiration of Greek Art.

B.C.

- 185** Chinese Porcelain. Invented in the time of the Han Dynasty, in the province of Sin-ping, China. This is the date generally fixed by historians, but some place it earlier.

A.D.

- 618** Under the Chinese T'ang Dynasty, a number of finely modelled figures and animals were made in a yellow coloured Terra-Cotta, some of which were glazed, suggesting a high degree of skill.
- 700** The Arabs introduced the Opaque White Tin Glaze for pottery into Spain.
- 1000** Persian Porcelain making.
- 1000** Salt Glazed Stoneware made on the Rhine.
- 1230** Japanese experiments in the manufacture of Porcelain.
- 1306** About this date was the best period of the Rhodian or Lindus ware; Persian Flambé Lustres were also in use at this time.
- 1307** Marco Polo described Porcelain.
- 1400** Tin Oxide used in Italy for producing an Opaque Glaze for pottery.
- 1426** Chi-hung, sacrificial red or Sang-de-Boeuf vessels, made for the Temple of the Sun at Peking. They were produced by the reduction of Copper Oxide during the firing of the Glazed Porcelain.
- 1470** Manufacture of Porcelain attempted in Venice.
- 1510** Bernard Palissy, born at La Chapelle Biron, in Perigord, France, maker of pottery decorated in Coloured Glazes, also made attempts to reproduce the Chinese Porcelain.
- 1518** Introduction of Oriental Porcelain into Europe by the Portuguese.
- 1520** The celebrated Faience d'Oiron or Henri II. ware is supposed to have been made about this date.
- 1566** The production of Moorish Art was prohibited in Spain, therefore the Moorish Flambé Pottery decoration ceased.
- 1573** Under the Emperor Wan-Li, the Chinese decorated porcelain on the glaze with five colours.

- 1585** Manufacture of Porcelain attempted in Florence by Francis de Medici.
- 1592** Porcelain manufactured on a commercial scale in Japan.
- 1600** Commencement of the manufacture of Opaque Tin Glazed Pottery at Delft, Holland.
- 1650** Chardin gives a description of Persian Porcelain.
- 1660** Thomas and Ralph Toft, Tinkersclough, Hanley, Staffordshire, makers of ware in red clay, with characteristic decorations in White Slip.
- 1671** Delft Ware first manufactured in England by John Ariens, at Lambeth.
- 1671** Salt-glaze Pottery Works opened at Fulham, by John Dwight.
- 1673** Soft Porcelain made at Rouen, by Louis Poterat.
- 1680** Manufacture of Flint Glass and its introduction in Ceramic Glazes.
- 1690** The Brothers Elers came to England from Holland, and made Red Ware and White Salt-glazed Ware, at Bradwell Wood, near Burslem, Staffs. This marks the close of the primitive stage of potting in Staffordshire.
- 1696** Soft Porcelain made at St. Cloud by the Chicanneau family.
- 1700** Soft Porcelain made at Moscow, Russia.
- 1705** Messrs. Astbury and Twyford start potting, after having obtained their knowledge from the Brothers Elers.
- 1706-10** Bottcher at Meissen, Germany, made hard Porcelain similar to the Chinese.
- 1708** Soft Porcelain made at Lille, by Dorez.
- 1711** Discovery of China Clay at Aue, in the Erzgebirge, Germany, and later at Zettlitz, in Bohemia.
- 1712** Report of Father Entrecolles, on the manufacture of Chinese Porcelain. What is called "Jesuit" Porcelain was produced about this date.
- 1718** Hard Porcelain manufactured at Vienna, Austria.
- 1720** General commencement of the manufacture of hard Porcelain in Germany.
- 1720** John Astbury introduced the use of Calcined Flint in making white earthenware.
- 1725** Soft Porcelain made at S. Chantilly, by Cirou.

- 1725 Opening of the Porcelain Works at Luneville. France, by Chambrette.
- 1726 Opening of the Rorstrands Porcelain Works, Stockholm.
- 1729 Soft Porcelain made in France by Reaumur.
- 1730 Ralph Wood, Earthenware Manufacturer, Burslem, Staffs.
- 1730 Bow China Works established in the Parish of Statford-le-Bow, Middlesex, and called New Canton, by Edward Heylin and Thomas Frye.
- 1730 Josiah Wedgwood born at Burslem, Staffs., youngest of 13 children, died at the age of 65.
- 1733 Birth of Josiah Spode, the first Staffordshire Potter of that name.
- 1735 Soft Porcelain made at Menecy, by Duke of Villeroy.
- 1736 Porcelain made at Doccia, near Florence, Italy, by Marquis Ginori.
- 1738 Porcelain made at Capo di Monte, near Naples, Italy, by Charles III. of Spain.
- 1740 Thos. Whieldon had an Earthenware Factory at Fenton Low, Staffordshire.
- 1744 Hard Porcelain made at St. Petersburg, by Bros. Dubois.
- 1744-8 Bone introduced into the manufacture of China or Phosphatic Porcelain.
- 1745 China made at Chelsea, London, by Charles Gouyn.
- 1747 Porcelain made at Nymphenburg, Bavaria.
- 1747 Soft Porcelain made at Vincennes, under the patronage of Louis XV.
- 1750 Soft Porcelain made at Tournay, Belgium.
- 1750 Commencement of the decoration of Salt-glazed ware with relief Enamel Colours, in Staffordshire.
- 1750 Ralph Daniel brought from France the method of using plaster moulds instead of fired clay ones.
- 1751 Hard Porcelain made at Berlin.
- 1751 China made at Worcester by Dr. John Wall, called "Tonquin Porcelain."
- 1752 China made at Longton Hall, by W. Littler.
- 1752 Porcelain Ware, with the "Willow Pattern," brought to England from China by H.M.S. Lion, the Flagship of Earl MacCartney's Embassy to that country.

- 1753** Soft-paste Porcelain made at Orleans.
- 1753** Opening of the British Museum, London, which possesses specimens of pottery of all ages and civilizations.
- 1754** Commencement of Porcelain Works at Niderviller (Alsace) by General de Custine, who was beheaded during the French Revolution.
- 1754** The first Josiah Spode commences manufacturing at Stoke.
- 1754** Josiah Wedgwood entered into partnership with Thos. Whieldon, at Fenton Low.
- 1755** Opening of the Lowestoft China Works, by Robert Browne & Co.
- 1756** Earthenware Works opened in Harrington Street, Liverpool, by John Sadler, inventor of copper-plate printing on pottery.
- 1756** Vincennes works transferred to Sèvres, under the management of Jean Hellot, director of the Academie des Sciences, Paris. England possesses the largest collection in the world of Sèvres works at Windsor Palace, (not open to the public, nor even to expert ceramists), and at the Wallace collection, London.
- 1756** China made at Derby Soft Porcelain Works, by William Duesbury, in connection with Chelsea Works.
- 1756** Opening of the Hard Porcelain Works, at St. Petersburg.
- 1757** Rose Pompadour (Enamel Gold Colour) made at Sèvres, by Xhrouet.
- 1760** Pottery Works opened at Hunslet, near Leeds, by the Bros. Green.
- 1760** Henry Palmer established the Church Works in Hanley, and made similar goods to Wedgwood.
- 1762** John Turner commenced potting at Lane End (afterwards Longton), making various classes of ware, including Jasper and Cream-coloured, the latter finding a large sale in Holland.
- 1762** Soft Porcelain made at Le Nove, near Bassano, Italy.
- 1763** Hard Porcelain made at Zurich, Switzerland.
- 1763** Mixed Porcelain made at Buen Retiro, near Madrid, by Charles III.
- 1765** Discovery of China Clay at St. Austell, Cornwall.
- 1765** Discovery of China Clay at St. Yrieux, near Limoges, France, suitable for making porcelain, and commencement of Porcelain manufacture at Limoges.
- 1765** Baddeley, at Wedgwoods, invented the engine-lathe.
- 1766** Basalt Ware made by Wedgwood, Neale and others.

- 1768 Richard Champion, at Bristol, was granted a patent for making China, and obtained support from Edmund Burke for manufacturing.
- 1769 Wedgwood and Bentley opened the works at Etruria, and continued to make Queen's Ware, Green Glazed, and Red Ware, which Wedgwood had previously manufactured at Burslem.
- 1769 China made at Southwark, Philadelphia, U.S.A., by Gousse Bonnin and George Anthony Morris.
- 1770 Liquid Metallic Lustre on-glaze colours, as Iron, Platinum, and Gold Lustres, made in England.
- 1771 General commencement of the manufacture of Hard Porcelain in France.
- 1771 Description of the Art of Porcelain making in Germany, given at the French Academy by Comte de Milly.
- 1772 Opening of the Copenhagen Porcelain Works, which reproduced in Biscuit Porcelain most of the works of Thorwaldsen.
- 1774 Bourg la Reine. Soft Porcelain made by Jacques and Jullien.
- 1775 China made at Caughley, near Broseley, Salop, by Thomas Turner.
- 1775 Soft Porcelain made at Sceaux, under the patronage of the Duke of Penthièvre.
- 1776 Josiah Wedgwood invented Jasper Ware, and produced the copy of the Portland Vase in 1791.
- 1776 I. Neale took over Palmer's business, and made a good class of ware.
- 1777 James Brindley completed the canal from the Potteries to Runcorn.
- 1780 Leeds Earthenware Manufactory opened, their speciality being pierced ware.
- 1780 Jewelled Porcelain made at Sèvres.
- 1780 Opening of China Works by John Rose, at Coalbrookdale, Salop.
- 1780 Job Meigh took the Old Hall Works, Hanley, and manufactured Earthenware and Salt Glaze Ware.
- 1782 Soft Porcelain made at Arras, Pas de Calais, France.
- 1784 Frank Enoch Wood, Burslem, manufacturer of Commercial and Ornamental Wares, trading mostly with America. He made an important collection of Staffordshire Ware, which was partly dispersed in 1835—part going to Dresden, another part to the Geological Museum, Jermyn Street, London, and still another to Hanley Museum.

- 1785** Samuel Alcock, Hill Top, Burslem, manufactured ware similar to Enoch Wood.
- 1785** Wm. Adams, Tunstall, manufacturer of Cream Ware, China and Jasper.
- 1785** Opening of Soft Porcelain Works, at St. Amand-les-Eaux, France.
- 1789** Chamberlains built Worcester Porcelain Works, and introduced Gelatine and Bat-Printing.
- 1789** Porcelain Works established at Nyon, Switzerland, earthenware being made there later. Mr. Richard, the great-uncle of the writer, Mr. A. F. Wenger, was a partner in these works. Mr. Wenger himself was apprenticed to the art of potting there in 1854. Mr. Richard also started factories at Corunna (Spain), Geneva, Turin and Milan. The Porcelain made at Nyon was highly prized, a full table service being supplied to the Russian Court.
- 1790** Thos. Minton commenced manufacturing at Stoke-on-Trent, thus founding the firm of Mintons; he died in 1836, and was succeeded by Herbert Minton, who remained at the head of the firm till his death in 1858, when he was followed by Colin Minton Campbell, who brought his products to the highest prominence, and died in 1885.
- 1793** John Davenport opened an Earthenware and China Works at Longport, which had a long and successful career, and produced a high class of ware, mostly exported to the Continent.
- 1796** Pinxton China Works, near Alfreton, Derbyshire, opened by John Coke and William Billingsley.
- 1800** Brogniart, Director of Sèvres, manufactures Hard Porcelain there.
- 1800** Spode fixed the most suitable proportions for making Phosphatic or Bone China for domestic use.
- 1805-15** Messrs. J. Wedgwood & Sons, of Etruria, made China during this period; it was afterwards discontinued till 1872, when the manufacture was recommenced and in that year they supplied the Presidential table service for the White House, Washington.
- 1811** Chamberlains, of Worcester, made the China Regent Service of 424 pieces, priced at £4,000.
- 1811** Oxide of Chrome introduced at Sèvres, in Enamel Colours and Bodies, for the decoration of Porcelain in Green.
- 1813** Opening of Earthenware Works at Bristol, by Pountney.

- 1814** Charles James Mason, Fenton, took out a patent for Ironstone China, and produced most artistic goods in Earthenware and China of great merit, both for durability and decoration. He did not, however, leave a record of the names of his designers and painters, who, we may suppose, had received their training at Worcester and Derby. The reproductions he made in blue and red of Chinese Patterns are a great credit to him.
- 1814** China Works, opened at Nantgarw (Glamorganshire), and Swansea.
- 1815** Commencement of the extraction of Boracic Acid near Leghorn, and its greater use in ceramic processes.
- 1817** R. Maling, Newcastle-on-Tyne, opened an Earthenware Works.
- 1820—1887** Henry Doulton created a large sanitary trade at Lambeth, and was knighted in 1887, he being the only person in the pottery trade to have this honour conferred on him.
- 1820** China made at Swinton, near Rotherham, under the name of Rockingham.
- 1826** Pink Underglaze Colour for Earthenware first made by Booth, Hanley.
- 1826** Bismuth Lustre used at Meissen, on glazed porcelain.
- 1828** Liquid Gold made at Meissen, for gilding porcelain.
- 1828** Borax largely introduced in the potters' glazes by Wood and Kurz, of Burslem.
- 1830** Sam Wright, Potter, Shelton, Stoke-on-Trent, patented a method of making tiles by machinery; this was sold later to Mr. H. Minton, thus giving a great impulse to the production of this industry.
- 1830** Lockett, Burslem, improved the use of the preparation of Purple of Cassius for making Pinks and Purples in Enamel or On-Glaze Colours. This article had been first introduced by Kunkel, German Chemist, in 1461, in purple Glass making.
- 1830** Ridgway, Sons & Co., Cauldon Place, Shelton, Manufacturers of Earthenware, China, Jasper, &c., John Ridgway being made Potter to Queen Victoria.
- 1833** W. T. Copeland took over the Spode Works.
- 1842** J. & M. Bell & Co. opened their Earthenware Works at Glasgow.

- 1845 Messrs. Julius Richard & Co. opened an Earthenware and Porcelain Works at St. Cristoforo, Milan, Italy. Mr. A. F. Wenger was technical manager for this firm from 1856 to 1866.
- 1845 Parian manufactured by Messrs. Copelands, Wedgwoods and Minton from the process of Mountford, of Derby Works.
- 1846 Bapterosses, of Paris, invented a machine for making Porcelain Buttons, by Mr. H. Minton's request. When completed, Mr. Minton did not find it convenient to adopt it. Mr. Bapteross worked the process himself, originating a large new industry in France.
- 1848 Block Printing used for Tiles.
- 1850 W. Brownfield took a works at Cobridge, Staffs., at which a high class of Earthenware was manufactured, and later on, China.
- 1850 Doultons opened their Sanitary Salt-Glaze Works at Lambeth, London.
- 1850 Matt Blue Underglaze Colour for Earthenware made by Bailey. This colour is an adaptation of Thenard's Blue, invented in 1799.
- 1850 Haviland, Limoges, commenced the exportation of Porcelain to America.
- 1851 Commencement of the South Kensington Museum, now known as the Victoria and Albert Museum, which possesses a magnificent display of Historic Ceramic Products.
- 1853 Reproduction by Carocci of Gubbio, with the help of the manuscripts by Piccollo Passo, of the Flambé Italian Lustres used by Giorgio Andreoli in the 15th Century. This process had been lost since the 16th Century, except by a family of potters at Manises, in Spain, who kept secret the Moorish Process, and produced articles for antiquarian dealers only.
- 1854 Ebelmen, Chemist at Sèvres, discovered the Porcelain Crystalline Glazes.
- 1855 Mauve and Unique Underglaze Colours made by Brougham.
- 1856 Baron de Bourgoing of Rubelles, near Melun, France, patented his process of using Coloured Glazes over patterns in low relief, to give the effect of transparent shading patterns.
- 1859 Messrs. J. & G. Meakin open their Eagle Pottery for Earthenware, at Hanley, Staffs. They are large exporters to America.

- 1859** Th. Deck, of Paris, reproduced the ancient Persian methods of Potting, and, with the collaboration of the best Paris artists, produced the finest Decorative Ceramic Works of the century. He held the Directorship of the Sèvres works.
- 1860** Chapelet, Choisy-le-Roi, a pupil of Sèvres, created the method of pottery decoration known as "Barbotine," and reproduced at a reducing atmosphere the colored Glazes on Porcelain made by the Chinese.
- 1860** Parville, Architect, of Paris, on his return from his engagement by the Sultan at Constantinople, started the architectural decoration of buildings in the Persian and Arabian style.
- 1860** Regnault, director of Sèvres, created the new Soft Porcelain.
- 1860** Many artists, as Collinot, Paris (Cloisonne and Japanese style); Gallé, Nancy (fancy majolica and glass decorations); Lessore, Fontainebleau (classical figures); Mourot, Paris (barbotine decorations); Comte Decaranza, Paris (Cloisonne and Persian Ware); Gaidan, Paris and Gien; Millet, Sèvres, &c., created numerous new methods of decorating pottery.
- 1860** Transfers for pottery produced by Lithographic Processes in several colours by Poschinger, Vienna; later by Macé, Paris; and others.
- 1860** Adhering Liquid Gold on Glaze, made by Bergeat, at Passau, Bohemia.
- 1860** Aluminate of Chrome, used at Sèvres, to produce a pink colour in the porcelain body.
- 1860** Death of John Ridgway, and transfer of part of his works to Messrs. Brown-Westhead and Moore, Cauldon Place, Shelton.
- 1862** Messrs. Mintons exhibited a Majolica Fountain at the International London Exhibition; also a large Parian Vase modelled by Carrière-Belleuse.
- 1862** Red Majolica Glazes produced by Mr. A. F. Wenger, at Milan.
- 1862** Count von Thurn, Klosterle, Bohemia, fired porcelain by gas.
- 1865** Maw Bros., Benthall Tile Works, Broseley, Shropshire, reproduced the Italian Panels and Mosaic Decoration, also Flambé Lustres.
- 1866** Earthenware Works successfully established at Trenton, New Jersey, U.S.A. Many previous attempts had been made but without financial success.

- 1867** Special show of Satsuma Ware at the Paris Exhibition ; this created a demand for Japanese Goods and decoration.
- 1870** William De Morgan, at Fulham, followed the Italian and Persian methods of potting, and introduced a new style of decorative pottery, which is held in high repute by all English artists. Also Flambé Lustres.
- 1872** Seger, technical director at the Charlottenburg Works, made his experiments on the Coloration of Porcelain Glazes.
- 1872** Aventurine Glazed Earthenware, made at Messrs. Vieillard and Co., Bordeaux, by Comte Decaranza.
- 1872** Clement Massier, St. Juan, Vallauris, France, made Fancy Pottery and Flambé Lustres.
- 1873** Mendheim built continuous Gas Kilns for Firing Porcelain at the Imperial Porcelain Works, Charlottenburg.
- 1875** Zsolnay, Funfkirchen, Hungary, produced Flambé Ware Lustres in the most complete range of shades.
- 1875** W. Turner, Tunstall, invented the Continuous Cylinder Printing Machine for Pottery.
- 1880** The Copenhagen Factory used the Crystalline and Rutile Glazes in the decoration of Porcelain.
- 1880** Jerome Massier, Vallauris, A.M., France, introduced Jasper Majolica.
- 1880** Messrs. Johnson Bros. commenced business; now the largest manufacturers of Earthenware and Sanitary Ware in England.
- 1880** Messrs. Doulton & Co., of Lambeth, London, took over the factory in Nile Street, Burslem, previously carried on by Messrs. Pinder, Bourne & Co., and there manufactured high class Earthenware and artistic China.
- 1880** Artistic Majolica Works opened at Linthorpe, near Middlesbrough, under the management of Dr. Conrad Dressler.
- 1887** W. H. Grindley, Tunstall, open a high-class Earthenware Works for American trade.
- 1890** P. Rataud, of Limoges, successfully introduced into England the chromo-lithographic process of manufacturing transfers for pottery, by the use of "Duplex" paper manufactured by Messrs. Britains, Ltd., of Hanley.

- 1891** The Pilkington Tile & Pottery Co., Ltd., founded at Clifton Junction, near Manchester, Messrs. William Burton, F.C.S., and Joseph Burton, F.I.C., being managers. They exhibited high-class Flambé Lustre decorations at the Franco-British Exhibition in 1908.
- 1894** The Della Robbia Pottery, at Birkenhead, near Liverpool, opened by Mr. H. Rathbone and Dr. Conrad Dressler, produced reproductions of the Italian Majolica.
- 1900** Foundation of the English Ceramic Society.
- 1902** Governmental Arbitration Court, held at Stoke-on-Trent, on the question of the use of lead in the compounding of pottery glazes.
- 1904** Mr. W. H. Taylor, Ruskin Pottery, Spon Lane, Birmingham, produced reproductions of the Flambé Glazes.
- 1905** Liquid Iridescent Lustre for pottery made in France.
- 1913** Exhibition of Pottery at Stoke-on-Trent, on the occasion of the visit of the King and Queen to the district.
- 1914** Opening of the First Pottery and Glass Manufacturers' Annual Fair, at Stoke and Burslem.
- 1914** Completion of the building of the New Central School of Science and Technology, Stoke-on-Trent, for Pottery and Mining Students.



WE give here a list of a number of the English and Foreign Artists, particularly of the Victorian period (when a great revival of artistic pottery occurred), as a record of the names of those who contributed largely to the high standard and artistic reputation of the English Ceramic Industry.

This epoch of Ceramic Art will no doubt be recognised in the near future, as having produced objects of vertu equal to those of past generations, which fetch such high prices at our art sales, and are jealously treasured by our museums and private collectors.

ENGLISH ARTISTS.

Artists employed by Wedgwood and his contemporaries.

- 1758 Bacon, Jun., who received from Sir Joshua Reynolds the first Gold Medal given by the Royal Academy for Sculpture.
- 1762 T. Daniell and D. Steele painted the Caudle and Breakfast Service presented by Wedgwood to Queen Charlotte, in consequence of which he was appointed Potter to Her Majesty.
- 1762 Robert Pollard and Stothard, engravers for Messrs. Sadler and Green, of Liverpool, to whom Messrs. Wedgwoods sent their ware to be printed until 1793.
- 1768 John Coward, modeller; Theodore Parker, modeller; Tassie James, a remarkable artistic character; Croft, enamel painter; James Bakewell, enamel painter; Ralph Unwin, enamel painter; Wilcox (of Worcester) enamel painter; Joseph Simon, enamel painter.
- 1769 Catherine Wilcox (daughter of Fry, the mezzo-tint artist) groups and decorations. She was sent to London by Wedgwood with a number of others to study art.
- 1769 Pingo, an Italian modeller.
- 1769 Roubiliac, a French sculptor.
- 1775 J. Flaxman, sculptor, engaged by Wedgwood.
- 1775 Hoskins and Grant, modellers; Tebo, modeller; Boot, modeller; Massey, modeller; J. Voyez, modeller; David Rhodes, enamel painter; Hackwood, the leading artist employed by Wedgwood.
- 1789 Webber, modeller of the reproduction of the Portland Vase.

A list of the artists employed on the Table Service which Josiah Wedgwood produced for the Russian Court will be found in the "Life of Josiah Wedgwood," by Miss Meteyard, of which the above is an extract.

Many of Wedgwood's Medallions were executed in Rome, but the names of the artists are not recorded.

- 1790** Thos. Minton, engraver, and founder of Minton's factory.
- 1799** W. Slater, painter at Derby.
- 1821** T. Sherwin, landscape painter.
- 1825** Thos. Steele, Bancroft, and Hancock, flower painters, came to the Potteries from Derby China Works, to Mr. S. Alcock, Burslem and Messrs. Mintons, Stoke-on-Trent.
- 1835** Henry Lark Platt, landscape painter, Stoke-on-Trent.
- 1840** Alfred Grey, portrait painter at Messrs. Minton's, Stoke-on-Trent, Staffs.
T. H. Simpson, fruit painter, Stoke-on-Trent.
- 1843** George Eyre, painter and art school master, employed by Messrs. S. Alcock, Burslem, and Messrs. Minton, Hollins & Co., Stoke-on-Trent.
- 1850** Thos. Kirkby, Trentham, figure painter.
- 1850** Speight, figure painter at Messrs. Ridgways, Shelton.
- 1850** John Simpson, figure painter at Stoke; later art master at Marlborough House, London.
- 1850** Thos. Allen, Burslem, figure painter at Messrs. Wedgwood & Sons, Etruria, studied at Marlborough House, London. One of his pupils—Mr. W. M. Palin, who was born in Hanley in 1862—became in 1914, Vice-President of the Royal Society of British Artists.
- 1850** Wm. Woodhouse, heraldic artist at Messrs. Mintons, Stoke-on-Trent.
- 1850** Jesse Smith, flower painter at Messrs. Mintons, Stoke-on-Trent.
- 1850** Richard Heath, decorative artist at Messrs. Ridgways, Shelton.
- 1850** Ephraim Chetwynd, decorative artist at the Old Hall Porcelain Works, Hanley.
- 1850** Emery, decorative artist at Messrs. Davenport's, Longport.
- 1851** John Cartlidge, flower painter at Messrs. Copelands, Stoke-on-Trent.
- 1851** J. Bourne, fruit painter at Messrs. Copeland and Sons, Stoke-on-Trent.

1845 to 1860 A number of skilled engravers at this period engraved copper-plates for printing in Underglaze Cobalt Blue and other colours. The "Blue Ware" was in great demand at the time. The designs for these engravings were either made specially or adapted to the requirements of the trade, and the engravers were, therefore, their own designers. We give the names of most of them.

W. Palin, engraver, Burslem, father of the artist, went later to Bordeaux.

W. Copeland, Hanley, afterwards went to Gien, France.

James Cutts, Shelton, designer for copper-plate engraving, apprentice at Messrs. Ridgways.

Henry Sherwin, Etruria, designer for copper-plate engraving; Pepper, Vine Street, Hanley; Handley, Vine Street, Hanley; Hodson; Wildblood, Burslem, and his three sons; Heath and Baddeley; J. Brooks, Burslem.

Jos. Austin, engraved plates for printing in several colours for Messrs. Pratts, Fenton.

W. Sergeant, Burslem, colour engraver; Robson, designer and engraver; Wareham, Hancock, Godwin, Goodall, Latham, Toft, John Heath, Doncaster.

1860 W. Yates, Burslem, landscape painter at Messrs. Copelands, Stoke-on-Trent.

1860 R. F. Abraham, Stoke-on-Trent, figure painter and Art Director at Messrs. Copeland & Sons, previously at Hill Pottery, Burslem.

1860 Roland Morris, sculptor, pupil of Protat, modelled the figure panels on the Wedgwood Institute, Burslem. John Kipling and Robert Edgar were selected as the best artists in the competition for the external decoration.

1860 John Gibson, R.A. and J. H. Foley, R.A., both modelled a number of Parian figures for Messrs. Copelands, Stoke-on-Trent.

1860 R. W. Binns, creator of the decoration in Ivory Matt colours on China; Art Director and Manager of the Worcester Porcelain Works.

1860 Mitchell, painter of animals and figure subjects, pupil of Speight.

1860 Cooper and Stuart, flower painters.

1860 Thomas and James Callowhill, painters, at Worcester.

1862 G. Randall, Madeley, Salop, painter of Dresden and Sèvres subjects, employed at Messrs. Minton, Stoke.

- 1862** Daniel Lucas, landscape painter.
- 1862** A. Fisher, landscape painter at Messrs. Ridways, Hanley.
- 1862** W. Cooper, flower painter at Messrs. Minton's, Stoke-on-Trent.
- 1862** J. Marshall, flower painter at Messrs. Minton's, Stoke-on-Trent.
- 1862** Aaron Green, decorative artist at Messrs. Minton's, Stoke-on-Trent.
- 1865** David Dewsbury, flower painter at Hill Pottery, Burslem.
- 1865** Gallimore, Parian figure modeller, made a bust of Dickens from life. died in America in 1872.
- 1866** Richard Pilsbury, a flower painter of great talent, served his apprenticeship at Hill Pottery, Burslem, and under Muckley, art master of Burslem School.
- 1870** Charles Toft, modeller of a number of figures for parian, china and metal; reproduced the Henry II. ware at Minton's, Stoke-on-Trent.
- 1870** Sam Wilson, flower and landscape painter, at Hill Pottery, Burslem.
- 1870** S. Alcock, figure painter at Messrs. Copeland & Sons, Stoke-on-Trent.
- 1870** Weaver, painted birds for Messrs. Copeland & Sons, Stoke-on-Trent.
- 1870** Dan Lucas, landscape painter at Messrs. Copeland & Sons, Stoke-on-Trent.
- 1870** Stephen Pope, landscape painter.
- 1870** John Evans, landscape and ornament painter, Stoke-on-Trent.
- 1870** John Slater, designer at Messrs. Minton's, Stoke-on-Trent, and later Director at Messrs. Doulton & Co., Burslem. A descendant of W. Slater, of Derby, whose family gave a number of designers and decorators to the leading potteries of Staffordshire.
- 1870** Thos. Bott, figure painter, engaged at Worcester Porcelain Works, and afterwards at Cauldon Place, where he produced for the Paris Exhibition of 1889, paintings in Enamel, of great beauty, after the Limoges style, in white on a blue ground.
- 1870** Robert Bateman, "Barbotine" landscape painter.
- 1870** W. S. Coleman, figure painter, from London, employed by Messrs. Minton's, Stoke.
- 1870** S. Keys, Parian figure modeller, Derby and Stoke-on-Trent.

- 1870 John Buxton, painter of flowers at Messrs. Minton's, Stoke.
- 1870 Chetwynd, Cobridge, Staffs., a successful modeller of table services, &c., for the American market, amongst which is the "Wheat" pattern.
- 1871 Albert Wright, bird painter at Messrs. Minton's, Stoke-on-Trent.
- 1874 G. Tinworth, modeller, at Messrs. Doulton & Co., Lambeth. His bas-reliefs of religious subjects are highly appreciated.
- 1874 Miss E. Edwards, designer at Messrs. Doulton & Co., Lambeth.
- 1874 Frank A. Butler, designer at Messrs. Doulton & Co., Lambeth.
- 1874 A. B. Barlow, designer at Messrs. Doulton & Co., Lambeth.
- 1875 Rix, Art Manager at Messrs. Doulton & Co., Lambeth.
- 1875 Barnard, designer at Messrs. Wedgwoods, Etruria.
- 1875 Bradley, landscape painter, at Worcester,
- 1875 Messrs. Martin Bros., Fulham, London, artists and designers of salt-glazed stoneware.
- 1880 T. Moorcroft, designer at Messrs. Bodley's & Macintyre's, Burslem.
- 1880 Birbeck, landscape painter.
- 1880 Bernard Moore, Stoke-on-Trent, famous for his red Flambé glaze creations, and high technical knowledge of China manufacture.
- 1880 C. Noke, designer and modeller at Messrs. Doultons, Burslem, produced the Columbus Vase shown at Chicago, 1893.
- 1880 Richard Ledward, modeller for Messrs. Wedgwood & Sons, Etruria, and later modelling master at South Kensington.
- 1880 Dr. Chris. Dressler, sculptor, studied at South Kensington, founder with Mr. Rathbone of the Della Robbia Pottery at Birkenhead.
- 1888 Fred Rhead, pupil of Solon, modeller of the Gladstone Memorial Vase.
- 1888 Bros. Birks, pupils of Solon, in pâte-sur-pâte works, at Messrs. Minton's.
- 1889 Birbeck, Stoke-on-Trent, painter of Watteau subjects.
- 1890 Albert Wright, subjects painter.
- 1890 D. Hopkins, landscape painter.
- 1890 L. Rivers, flower painter at Messrs. Brownfields, Cobridge, and Messrs. Minton's, Stoke-on-Trent.
- 1890 G. E. Dean, bird painter.
- 1890 J. Hodgkiss, painted fishes.

- 1900 Leon Solon, designer and Art Director at Minton's, at present in America.
- 1895 T. Raby, from the Worcester Royal Porcelain Works, flower painter at present at Messrs. Doulton & Co., Burslem, exhibited successfully at the Paris Exhibition, 1900.
- 1895 W. M. Palin, born in Hanley in 1862, figure painter in China at Messrs. Wedgwoods, now in London, and in 1914 Vice-President of the Royal Society of British Artists.
- 1895 Ellis Roberts, china painter at Stoke-on-Trent, now a portrait painter of eminence in London.
- 1900 Walter Crane, London, supplied a number of designs to The Pilkington Tile Co.
- 1900 F. Wilson, landscape and animal painter.
- 1905 Butler, figure painter at Messrs. Wedgwoods.
- 1906 Forsyth, designer at Messrs. Minton, Hollins & Co., Stoke, and Art Director at the Pilkington Tile Co., Clifton Junction, Manchester.
- 1908 F. E. Schenk, master at Hanley School of Art, and designer of the China Trophy, 4 feet high, exhibited by Messrs. Brown-Westhead, Moore and Co., of Hanley, at the Paris Exhibition, afterwards became an architect of repute in London.

FOREIGN ARTISTS.

- 1848 Leon Arnoux, from Apt, France, manufacturer of porcelain, came to Minton's as art director in 1848, and died August 25th, 1902, at the age of 86.
From about 1850 onwards, a number of artists came from the continent, and were employed at some of the leading works in the Potteries.
- 1850—1865 Giovanni Meli, a Sicilian, modeller of a large number of the Parian figures at Messrs. Copeland & Sons, Stoke; died in America.
- 1851 Charles Ferdinand Hurten, from Cologne, was a flower painter of great repute, engaged by Messrs. Copelands. The best specimen of his work is the great China Vase made for the Exhibition of 1862, which is at present at the Victoria & Albert Museum, London.

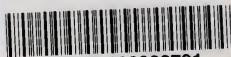
- 1851** Henk, from Coburg, was engaged in 1851 by Messrs. Mintons to decorate goods with cupids and figures in the Sèvres style.
- 1854** Louis Jahn, son-in-law of Mr. Henk, figure painter, afterwards art director at Messrs. Brownfield & Sons, Cobridge, and later at Messrs. Mintons, Stoke; also Curator of the Hanley Technical Museum.
- 1854** Emil Jeannest, sculptor; son-in-law of Carriere-Belleuse.
- 1855** Carriere-Belleuse, an eminent French sculptor engaged by Messrs. Mintons, who afterwards on his return to France was made art director at Sèvres.
- 1856** Hughues-Protat, from Paris, sculptor; his figures of cupids are very highly thought of.
- 1858** Lessore came to Wedgwoods from Fontainebleau and Sèvres works; was a painter of classical subjects.
- 1860** Leonce, from Paris, a skilled painter of fruit and birds on pottery and for lithography, employed at Messrs. Brown-Westhead, Moore & Co., Cauldon Place, Hanley.
- 1860** Mallet, from Paris, fruit painter.
- 1860** Siefert, from Paris, figure painter at Messrs. Brown-Westhead, Moore & Co., Cauldon Place, Hanley, Staffs.
- 1865** Golderman, painter and gilder at Messrs. Copeland & Sons, Stoke-on-Trent.
- 1865** Ritz, an Hungarian, painted animals and landscapes for Messrs. Mintons, Ltd., Stoke-on-Trent.
- 1870** M. L. Solon, of Paris, a pupil of Sèvres, born in 1835, died in 1913; modeller of figures in low relief, which he treated in a special manner called *pâte-sur-pâte*; his productions have found a place in most of the museums of Europe and America. He was engaged at Messrs. Mintons, Ltd., and made the large Prince Albert Memorial Vase, which was presented to Queen Victoria by Mr. Campbell, M.P., nephew of Mr. Thos. Minton, and head of the firm of Mintons. Mr. Solon also formed an interesting collection of pre-Wedgwood pottery and a complete library of books and documents on pottery, besides being the author of several classical publications on this art.
- 1870** The Brothers Dalpayrat, ceramists and enamellers from Limoges, taught the art of enamelling on copper at South Kensington.

- 1870** Albert Antoine Boullemeir, Paris, a talented figure painter from Sèvres, brought with him the method of painting used at that factory during its epoch of greatest fame; was engaged at Messrs. Mintons, and may be called the best ceramic painter engaged in England.
- 1870** Lucien Besche, Paris, decorator at Messrs. Copeland & Sons.
- 1871** This year saw a number of French artists come to England, importing the French Impressionist School, such as Claude Monet, Renoir, Sisley, Pissaro, Bazelle, Manet, Daubigny, Degas, Cezaune, whose works have been recently admitted to the Louvre Museum.
- 1871** Eug. Baudin, of Vierzon, France, modeller, a refugee of the Commune, later a member of the French Parliament, brother of the technical manager of Sèvres.
- 1872** Mussill, from Altrohlau, Bohemia, a flower and bird painter of great power and capacity of production, engaged at Messrs. Mintons.
- 1872** J. Mohr, from Coburg, sculptor, was employed at Messrs. Copeland & Sons, Stoke, and by Böhm, the sculptor, London.
- 1875** Palmer, a pupil of Deck, of Paris.
- 1875** Francois Richard, a figure painter from Montereau.
- 1875** Victor Simeon, sculptor.
- 1875** Paul Camolera, from Limoges, a skilful modeller of animals.
- 1875** Samson, figure modeller, afterwards director of the Geneva Art School.
- 1875** Edmund G. Reuter, from Geneva, ceramic designer, later book illustrator.
- 1880** Leger, gilder, employed at Cauldon Place, Stoke-on-Trent.
- 1880** Bonnaud, from Limoges, artist and photographer, worked in photo-ceramics.
- 1880** Hils, modeller, Burslem.
- 1880** Müller, from Valdenburg, Silesia, gilder and decorator, at Messrs. Mintons, Stoke-on-Trent.
- 1885** Shillinger, from Buda-Pesth, designer.
- 1889** Mallet & Bernard, from Paris, were engaged by Messrs. Brown-Westhead, Moore & Co.
- 1890** Leroy, from Limoges, painter at the Royal Crown Derby Porcelain Works.
- 1904** Cavaliere Farina, Italian majolica artist from Gubbio, worked for Mr. W. de Morgan. Had the management of the Italian Pottery Exhibition, Earl's Court, London in 1904.

UNIVERSITY OF ILLINOIS-URBANA

738.3 W485 C001

Specimens of Wengers' collection of pott



3 0112 088922791